Tuesday, Jan. 25, 7:30 p.m. – Forbidden Planet (1956)
OSU-Tulsa Auditorium
Earth has lost contact with a colony of scientists working on the planet Altair. A starship is dispatched to find out what has happened and discovers all but two of the party murdered by a mysterious energy monster. Noted for its “high-tech” special effects and psychological drama, the film offers a case study in the generic principles of the science fiction film.

Tuesday, Feb. 15, 7:30 p.m. – Logan’s Run (1976)
OSU-Tulsa Auditorium
By the 23rd century, environmental devastation and war have led to the creation of a completely artificial world of pleasure domes within which no one over 30 is allowed to survive. Reminiscent of the hippie mantra “never trust anyone over 30,” the film offers a nightmare vision of the 1960s and 1970s youth rebellion. In its drive to recuperate the libertine lifestyles of the counter-culture, the film heralds the rise of 1980s cultural conservatism.

Tuesday, March 8, 7:30 p.m. – Brother From Another Planet (1984)
OSU-Tulsa Auditorium
Before Men in Black, there was Brother From Another Planet, a tale of (literal) alien immigration and assimilation into American society.

Tuesday, March 29, 7:30 p.m. - Aliens (1986)
North Hall 150, OSU-Tulsa
The sequel to the highly acclaimed 1978 film Alien, this film sharpens the original’s interrogation of gender roles and corporate greed in the postmodern 80s. Ellen Ripley, the sole survivor of the ship Nostromo, is coerced into returning to the planet where her crew met its doom. It seems the Company has colonized the planet despite her crew’s warnings, and its colony has mysteriously ceased all communications. Along with a hardy band of Marines, Ripley struggles against the alien menace and the company that seeks to exploit them all for its profit.

Tuesday, April 12, 7:30 p.m. - AI: Artificial Intelligence (2001)
North Hall 150, OSU-Tulsa
A futuristic re-telling of the Pinocchio tale in which a "mecha" (mechanical android) named David seeks to become a real boy. Mechas are society’s response to the scarcity of resources caused by ecological devastation and over-population. They are sex workers, servants and surrogate children for humans, but unlike other mechas, David has been given human emotions. In both its narrative and its visual style, specifically its computer-generated imagery, AI offers an elaborate investigation of the line between the real and the hyperreal. It is the perfect example of the postmodern blockbuster.

The Brother crash lands his ship on Ellis Island and makes his way to Harlem where he quickly blends in with the natives. An indictment of urban corruption, drug trafficking and trickle down economics, the film offers a utopian vision of the democratic spirit in action.